Stolen Art Alert

Volume 5 Number 10
December 1984

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

In This Issue:

New York

Several Soho art dealers were victims of a series of October burglaries. Gallery owners described the same *modus operandi,* linking the thefts to one man. The suspect frequently came in during the morning, walked around the gallery, inquired about the price of a painting and before the staff realized it the painting disappeared. In several cases the stolen piece was hung near the door and some gallery owners have admitted that this was a blind spot in their gallery. Almost immediately the staff realized the loss and tried to track the perpetrator. One owner said the staff set out from the gallery in all four directions and even went down into the subway, but was unable to find the thief.

The suspect has been described as a white male, 5'9"-5'11" tall, 150-160 pounds, with brown hair and a beard. He is stocky, in his early 30s, wears jeans or baggy pants, a blue windbreaker jacket or a blue top, and squared-off glasses. Another gallery owner described the suspect as having reddish-brown curly hair and weighing 180 pounds.

Most gallery owners were puzzled by the thefts, admitting that there is very little resale value through the underground for the objects stolen. This is particularly true of a painting by Canadian artist Paul-Emile Borduas, *Black and White Composition,* 1956 (no. 2008). Officials at Interpol, in Ottawa, believed that if the picture was to be re-sold, it would cross into Canada. Most Soho galleries were alerted to these thefts, but no one had seen the suspect take anything and, as in most cases, the police need a witness before they can make an arrest. The paintings missing in recent thefts from Soho galleries are as follows: a work by Ida H. Applebroog, *How? Like This?,* (no. 2000); from the 49th Parallel, a Paul-Emile Borduas, *Black and White Composition,* (no. 2008); from OK Harris, an Allen Harrison, *Hoary No. 267* (no. 2005); and from another gallery a Jan Hashey, *Drawing for Mother-in-Law,*

continued p. 8, col. 1

Michael Lucero, Land Hole Hand, no. 2027

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Ex-FBI Agent Pleads Guilty

According to the *Maine Antique Digest,* ex-FBI Agent Anthony J. Civitano pleaded guilty in Brooklyn Federal Court August 27th to five of the twelve felony counts against him. The guilty plea was a result of a plea-bargaining agreement, according to Eric Holder, Jr. of the Public Integrity Section of the Justice Department, and covered charges of extortion from a convicted thief for getting a sentence postponed (see *SAA* Jun. '84, pp. 6-7).

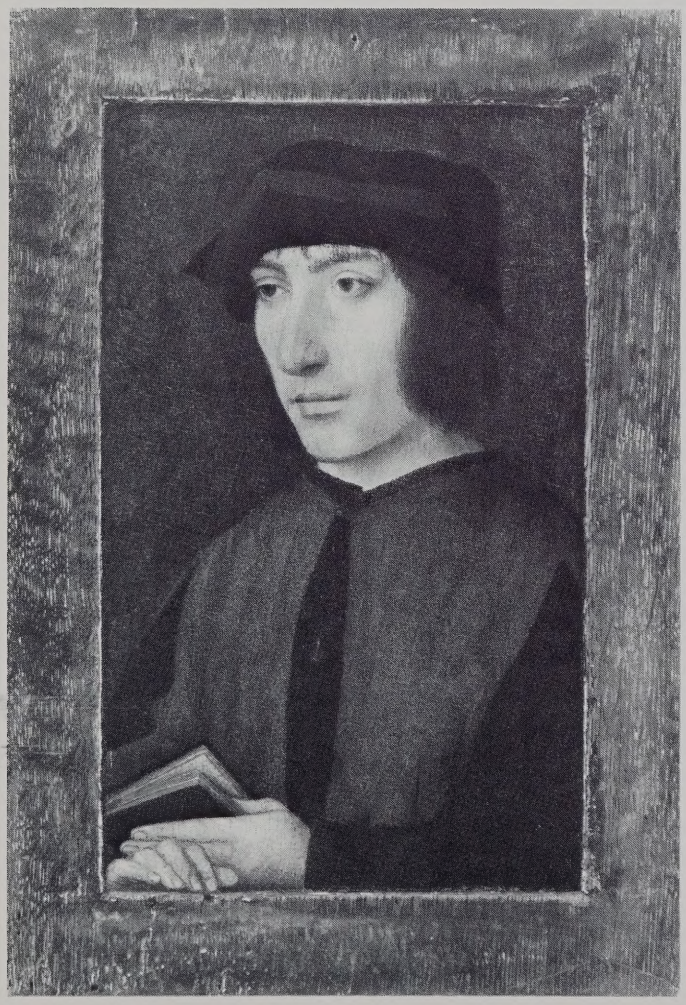
Patterson Pleads Guilty

On November 5, Leonardo Patterson pleaded guilty to two counts of fraud by wire (see *SAA* Jun. '84, p. 3). On May 21, Patterson was arrested for wire fraud in connection with an attempted sale of a purported Maya fresco in Boston. Patterson received a two-year probation with a fine of $2,000.

Announcement

Unesco has recently published a compendium of legislative texts, entitled *The Protection of Movable Cultural Property I,* 1984. Included are texts of legislative provisions concerning the protection of movable cultural property for the following countries: Algeria, Austria, Belgium, Bulgaria, Chile, People's Republic of China, Czechoslovakia, France, German Democratic Republic, India, Lebanon, Madagascar, Poland, Senegal, Socialist People's Libyan Arab Jamahiriya, Syrian Arab Republic, Union of Soviet Socialist Republics, United Arab Emirates, Venezuela, Yugoslavia, and Zaire. A copy of this book may be obtained by writing Unesco, 7 Place de Fontenoy, 75700 Paris.

STOLEN



Portrait of a Young Burgundian, 1490. Oil on panel. 31.5 x 22 cm.

This fine painting was once on display at the Pintleton Gallery in Brussels. But on 31st December 1983, while his accomplice diverted the attention of the gallery owner, a thief stole the painting and fled.

The Pintelon Gallery is insured by NORDSTERN through its specialist fine art insurance policy, and in less than four weeks the gallery's claim for the loss of the painting had been settled in full, to the owner's complete satisfaction.

How can you protect your works of art?

NORDSTERN provides a comprehensive protection service including "all risks" insurance and advice on loss protection. Our specialists are at your service to help in fixing agreed values, and can give advice on the restoration of damaged works of art.

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Art Dealer Convicted

Michael Filides, the Boston art dealer accused of being a fence for the "Social Register Burglars," has been found guilty of three counts involving conspiracy, transporting, and receiving stolen property across state lines, but he will not be going to jail. On November 14, U.S. District Court Judge I. Leo Glasser suspended sentence, placed him on five years probation, fined him $30,000, and ordered him to give 1,000 hours of lectures in art and art history to disadvantaged persons in Boston.

This was the second trial for the 51-year-old proprietor of the Nordest Gallery on Boston's fashionable Newbury Street. The first trial, conducted last June, ended with a hung jury and was declared a mistrial by Judge Glasser (see *SAA* Jul./Aug. '84, pp. 2-5).

Filides was convicted largely on the testimony of Raymond Flynn, one of three burglars arrested in October, 1982 (see *SAA* Mar./Apr. '83, p. 4) who pleaded guilty to a number of burglaries in wealthy neighborhoods of New York, Connecticut and New Jersey—residences they had picked from the *Social Register.* Flynn, who was released from prison after serving seven months of a five-year sentence, said he sold approximately 40 paintings from the burglaries to Filides, almost all for cash. Flynn has subsequently received $5,000 in living expenses from the government.

At the first trial Flynn's testimony regarding his many transactions and his assertion that Filides knew he was dealing in stolen art was uncorroborated. Filides admitted buying several of the paintings from Flynn but maintained he never knew they were stolen. For the second trial the prosecution produced a new witness, John Farrell, a 54-year-old salesman for a Boston microfiche company, who said he introduced Filides to Flynn in 1975 after Flynn asked him at the racetrack to find a buyer for a stolen painting. Farrell testified that on two occasions in 1975 Flynn had paid him for arranging the sale of stolen paintings to Filides—paintings Farrell said he told Filides were stolen. Although neither Filides nor Farrell were charged with crimes in those transactions, Farrell's testimony served to corroborate Flynn's. Both Flynn and Farrell were given immunity from prosecution.

Defense attorney Morris Goldings sought to discredit both the prosecution's principal witnesses, Raymond Flynn and John Farrell, by questioning them repeatedly on details, waiting for the inevitable contradiction. This form of questioning did have its lighter moments when Flynn could not recall how many times he had married, divorced, and then remarried his wife. However, when Goldings questioned Flynn about the burglary of Harvard President Derek Bok's home in July, 1976, Flynn exhibited a remarkable memory, describing in detail the layout of the home, where a fence was scaled, how and where he and another thief entered the home, and what they stole. (This theft was not part of the "Social Register Burglaries" and was not part of the indictment. Flynn testified that Filides looked at the paintings from this theft; Filides denied it.)

Another new witness for the prosecution was Donna Carlson, of the Art Dealers Association of America (ADAA), who told the jury that ADAA theft notices have been sent to Michael Filides at the Nordest Gallery. Although Carlson was unable to determine when Filides first received the theft notices, she was certain that he was on her mailing list after June, 1981. It was established that of the theft listings sent to Filides, paintings from two of the "Social Register Burglaries" were listed, paintings which Flynn offered to Filides. An ADAA theft notice dated August, 1982, described two paintings stolen from a Bedford Hills, N.Y. residence. No photos were included, but there was a lengthy description of each painting: one by Jan David Col, *Woman and Man*; and another by J-B-C. Corot, *Landscape* (*SAA* Nov. '82, nos. 1108 and 1138). Filides testified that he purchased both paintings from Flynn and voluntarily turned them over to the District Attorney's office after he was indicted. A second ADAA theft notice, dated November, 1981, described and illustrated three paintings stolen from a Southport, Ct. home. The paintings were by André Brissot, *Point to Point;* Alfred Dedreux, *Hunting Scene;* and Louis-Engène Ginain, *Exercising* (*SAA* Mar./Apr. '82, nos. 248, 250 and 251). All three paintings are still missing. Filides testified that he saw, but did not buy these three paintings, whereas Flynn said Filides bought them. Filides told the court that he did not read the ADAA theft notices regularly, and therefore did not realize these paintings were stolen until after Flynn was arrested in October, 1982.

Prosecutor Robert Stolz questioned Filides about his business records. None of the paintings Filides bought from Flynn appear in these records, with the exception of pictures form a Greenwich, Ct. burglary. Filides admitted never giving Flynn a receipt for any of the paintings purchased and said he paid with cash.

In his concluding remarks, Stolz asked how Michael Filides could have dealt with Raymond Flynn over a six-year period and not have known Flynn was dealing in stolen art. Although Filides knew of Flynn's arrest in October 1982, Stolz questioned why Filides did not return the paintings purchased from Flynn until after his own indictment in February 1984.

Goldings summarized by pointing out inconsistencies in Flynn's testimony. Flynn testified that most of the "Social Register Burglaries" were committed on the weekends and that he called Filides right after a burglary. Goldings used a chart of phone activity between Flynn and Filides to show that many of those calls were made during the middle of the week. Referring to his client's business records, Goldings said "...[they] are so bad they gotta be honest." Commenting about the ADAA theft noticies, Goldings said they are only read if you are a crook.

In addition to the conspiracy charge, the jury found Filides guilty of receiving, disposing and transporting a Luny painting stolen from a Locust Valley, N.Y. home. All art experts who testified agreed that the painting, *Two British Ships of War off the Coast of Holland,* by Thomas Luny, was worth over $5,000 (a necessary element of the federal offense). The painting was turned over to the U.S. District Attorney's office by Filides after he was indicted and was offered in evidence by the prosecution.

Filides was acquitted on four of the seven counts in the indictment. Those involved stolen paintings which were either valued below $5,000, or were still missing and not offered in court as evidence. One theft involved a painting by Henri Delattre, *Two Horses Pulling a Carriage with Driver,* stolen from an Oyster Bay Cove home in September, 1982. Flynn testified that he sold this painting to Filides for $2,000, whereas Filides said he looked at it but did not buy it. The other theft for which Filides was acquitted involved two paintings, a Thomas Buttersworth, *British Gunboat* and a Dutch School painting, *Ships on Choppy Sea,* stolen from an Oyster Bay home in November 1981. Flynn testified that Filides bought both paintings, paying $700-800 for the Buttersworth and $100 for the Dutch School picture. Filides told the court he was not interested in the Buttersworth, but that he purchased the Dutch School painting for $500. Victor Spark, a longtime dealer and appraiser who testified for the defense, said this painting was not worth more than $25-50.

Filides has until December 14 to file an appeal, and at press time no decision had been made. According to the U.S. Attorney's office, all paintings used as evidence in the case will be kept in Federal custody until any possible appeal is settled or the time for an appeal passes.

L.S.P.

Statement of Morris M. Goldings, Esquire

Attorney for Michael Filides

"Michael Filides went through two lengthy trials in defense of the charges made against him. Two juries deliberated in these trials for a total of over ten days. He was ultimately found innocent on four of the seven counts. The second jury, however, apparently found him responsible for not having made sufficient inquiry into the ownership of a ship painting by Luny, when he bought and retained the work. This finding, in turn, and under the controversial doctrines of conspiracy law, apparently resulted in his conviction upon that count. The trial judge who presided over both trials stated that, while he respected the verdict of a jury, he was not at all sure how he would have determined the facts in the case had he tried it without a jury. The judge also made reference to the several individuals who appeared as character witnesses for Michael Filides and wrote letters in support of him. Finally, the judge criticized the extreme exaggeration engaged in by the prosecution in describing the facts of the case. Mr. Filides has thirty days in which to consider whether he will file an appeal with respect to the three counts."

For further information, please contact Morris M. Goldings, Esquire, Mahoney, Hawkes & Goldings, One Walnut Street, Boston, Ma. 02108. Telephone 617/367-2900.

Reminder of Past Losses

Pine Bush, New York

IFAR has been asked by a theft victim to remind our readers of a painting stolen in September, 1982. Two other paintings stolen in the theft have been recovered; a painting by Verboeckhoven is still missing.

VERBOECKHOVEN, Eugene (Dutch, 1798-1881). *Two Deer Lying Down.* Oil on wood panel. Approx. 20.3 x 30.5 cm. 82.483.9. Pine Bush, N.Y. 6 Sep. '82.

Paris, France

The Galerie Daniel Malingue, Paris, has asked IFAR to remind our readers that a painting by Foujita, *Woman and Child,* is still missing. A reward is being offered for information leading to its recovery.

FOUJITA, Tsugouharu (Japanese, 1886-1968). *Woman and Child,* 1961. Oil on canvas. 55.5 x 38.5 cm. Signed l/r: L. Foujita. Signed and dated on back: x 61 Foujita. *84.140. Paris, France. Feb. '84. *Reward.*

1984 Art Theft Statistics

Objects Stolen and Reported to IFAR	4,157
Objects Published by IFAR	3,079
Objects Published and Recovered	160
Recovery Rate	5%

United States Losses

	Thefts	Objects
Private	49	712
Gallery	73	246
Museum	18	306
Church, Synagogue	1	1
Other	25	79
Unknown	9	9
Total	175	1,353

Foreign Losses

	Thefts	Objects
Private	84	1,510
Gallery	27	159
Museum	40	350
Church, Synagogue	61	469
Other	11	14
Unknown	95	302
Total	318	2,804

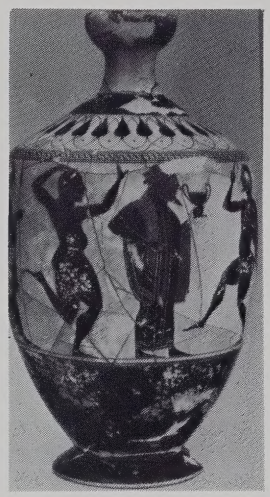
Important Thefts Reported in 1984

Francisco José de Goya y Lucientes, *Portrait of Miss Maria Teresa de Apodaca de Sesma.* Stolen from the Museo Municipal Estevez Santa Fé, Argentina in November 1983 (*SAA,* May '84, no. 589). Stolen along with four other paintings: El Greco, *Portrait of a Youth;* Sanchez Coello, *Portrait of Philip II;* Murillo, *St. Catherine;* and Ribera, *Jonah and the Whale.*

Pablo Picasso, *Silhouette de femme.* Stolen from the gallery of Max G. Bollag, Zurich, Switzerland in March 1984 (*SAA,* Jun. '84, no. 824).

Late Gothic Silver Pendant, Upper Rhine. Stolen in January 1984 from the Basel Historical Museum in addition to a 15th c. Book of Hours, a gold ring and rosary (*SAA,* May '84, p. 2, nos. 656-7, 658, 718).

Berenike II, Wife of Ptolemy III Euergetes, 246-221 B.C. (*SAA,* Nov. '84, no. 1997). Stolen from a gallery in New York City in August 1984.

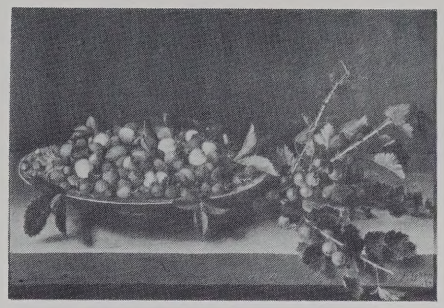


Amasis Painter, *Black-figure Lekythos,* ca. 540 B.C. (*SAA,* Nov. '84, no. 1971). Stolen from the Kerameikos Museum, Athens, Greece in September 1982.

Mandala, *Cremation Scene* (1 of 15 pieces) Nepalese, 14th c. A collection of Nepalese and Tibetan art was stolen from the home of Dr. Jane Werner on Christmas Day 1978 (*SAA,* Jun. '84, pp. 1-2, nos. 953-81).

Important Recoveries Reported in 1984

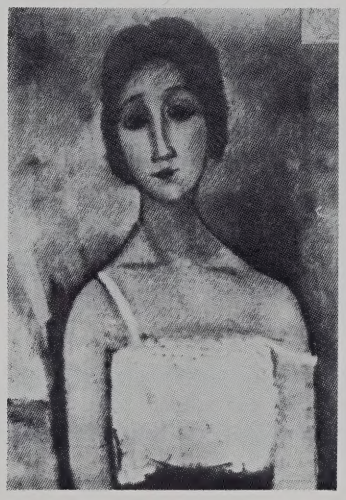
Paul de Lamerie, *George II Oval-Shaped Bread Baskets.* A collection of silver was stolen from Woburn Abbey, England in March 1984 and recovered in London (*SAA,* May '84, nos. 636, 638-40, 659-69, 696-7, 700-9).



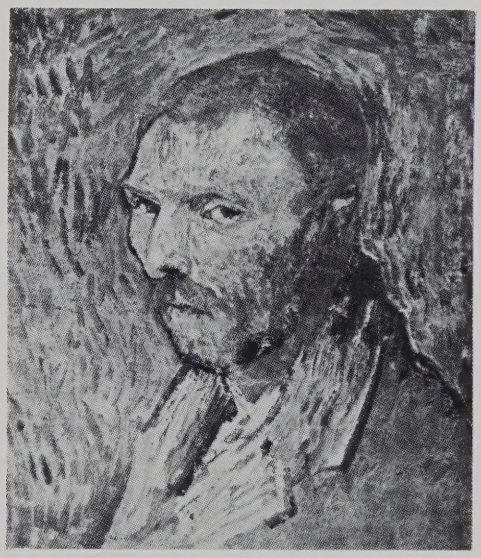
François Garnier, *Coupe de fraises et groseilles.* Stolen from a Long Island, N.Y. warehouse in June 1983 and recovered with two other paintings. After calling IFAR and learning they were stolen, Simon Parkes (an art dealer and restorer) and police recovered the paintings on Madison Ave., N.Y. (*SAA,* Dec. '83, nos. 1132, 1178-9, Apr. '84, pp. 1, 3).

Jan Brueghel, *Paysage avec une rivière.* Stolen from Ystad, Sweden in 1980 and recovered in 1984 (*SAA,* May '81, no. 20).

II Guercino, *Madonna and Child Enthroned with Saints.* Stolen from Benazzo di Cento, Italy in 1971 and recovered by police in Milan (*SAA,* Nov. '83, no. 1000).



Amadeo Modigliani, *Jeune fille.* Stolen with eleven other paintings from Rye, England in 1981 and recovered in July 1984 (*SAA,* Jul. '82, nos. 593, 615, 631-2, 647).



Vincent Willem van Gogh, *Self-Portrait.* Stolen with seven other paintings from the National Gallery in Oslo in 1982 and recovered (with the exception of P. Gauguin, *Corbeille de fleurs*) in Frankfurt, Germany (*SAA,* Jan./Feb. '83, nos. 22-3, 26, 49-50, 82, 93-4).

continued from p. 1
(no. 2006). Sculpture missing in recent Soho thefts are as follows: a Michael Lucero, *Land Hole Hand,* (no. 2027); and from OK Harris, a Richard Rudich, *Tsar and Prince No. 1,* (no. 2028).

On Tuesday, November 6, the thief was apprehended and all the above mentioned art work was recovered and returned to its owners. Detective Tom Moscardini, of Special Frauds, the Art and Antique Squad, New York Police Department, was called to the area after the suspect was seen. Moscardini said he trailed the suspect for an hour, until the thief left the Paula Cooper Gallery with a Joel Shapiro sculpture, worth $30,000. Moscardini arrested Louis Hillen, 31 years old, of Guttenberg, N.J. After obtaining a search warrant, police searched Hillen's apartment and found nine works of art. Moscardini said the art was carefully displayed in the apartment, with special mounts and lights over some pieces. In addition to the art work listed above, police found three other works, not previously connected to this series of Soho burglaries. Those works are as follows: from the Manhattan Art Gallery a sculpture by Jonathan Waters (American, 20th c.) *Untitled,* forged steel, 20.3 x 22.9 x 8.9 cm.; from the Sculptor's Guild, a Hans Van de Bovenkamp (American, 20th c., born in Holland), *Sunrise,* aluminum, 91.4 x 96.5 x 15.2 cm.; and from another gallery a Robert Chotiner (American, 20th c.), *Venus* (from the *Venus Corner*), acrylic and gold on panel attached to a sea shell, 43.2 x 50.8 x 7.6 cm.

Hillen was arraigned in Manhattan court and pleaded guilty, cooperating fully with authorities. Hillen, a commercial artist and painter, acted alone and had no previous police record. Detective Moscardini told IFAR that Hillen said he stole the art work for himself because he liked it. He told Moscardini the value was not important, adding that he took those pieces which were easy to remove.

The arrest and subsequent recovery can be credited to the galleries and Detective Moscardini who worked together, alerting other galleries of these thefts, and circulating an artist's sketch of the suspect. Moscardini, who spent several days walking around Soho looking for the suspect, said he and the galleries were in "constant communication" and that it was this network which resulted in the recovery.

L.S.P.

IFAR EVENINGS
1984-85 Series

Controversies, Current Issues, and New Research in Art Discussed by Leading Experts

Sponsored by the International Foundation for Art Research, Inc. with special support from the Mary Duke Biddle Foundation, the Chase Manhattan Bank, and Mr. Malcolm H. Wiener.

February 11, 1985 — **American Impressionists: Connoisseurship Questions**

TREVOR FAIRBROTHER, Assistant Curator of American Paintings, Museum of Fine Arts, Boston
STUART P. FELD, President and Director, Hirschl & Adler Galleries, Inc.
WILLIAM H. GERDTS, Chairman, Dept. of Art History, The Graduate Center, City University of New York
THEODORE E. STEBBINS, Jr., John Moors Cabot Curator of American Paintings, Museum of Fine Arts, Boston
5:30 PM at the Explorers Club, 46 East 70th Street, New York City

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March 18, 1985 — **The Getty Museum of the Future**

*JOHN WALSH, Jr., Director, The J. Paul Getty Museum, Malibu, California
5:30 PM at the Explorers Club, 46 East 70th Street, New York City

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April 15, 1985 — **Humanism, Restoration, and the Sympathetic Attention to Works of Art**

M. KIRBY TALLEY, Director, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio
5:30 at the Explorers Club, 46 East 70th Street, New York City

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May 13, 1985 — **IFAR Spring Party**

5:30 PM at the Explorers Club, 46 East 70th Street, New York City

*IFAR is pleased to announce the addition of a lecture by John Walsh, Jr., Director of The J. Paul Getty Museum, to our 1984-85 series. The lecture was confirmed after our program notice went into the mail.

For further information call 212/879-1780.
International Foundation for Art Research 46 East 70 Street New York 10021.

Letter to the Editor

31 October 1984

Dear Ms. Burnham:

It's been just a year since two Rembrandt etchings were stolen from the National Gallery.

Remembering all the fine work that IFAR did in helping to bring about the retrieval of the Gallery's prints, I was prompted to write to tell you once again how very grateful we are.

The Rembrandts were exhibited upon their return to the Gallery and are now safely stored in the Department of Prints and Drawings where they are available to the public upon request. And for helping to bring this about, we thank you.

Yours sincerely,

Joseph Martin
Director
National Gallery of Canada

Recoveries

Paintings

BISSOLD, Francesco, *Holy Family* (*SAA,* May/Jun. '82, no. 453).

MORGENSTERN, Christian, *A Boy on a White Pony in a Wooded Landscape* (*SAA,* Oct. '84, no. 1805).

Stolen Objects

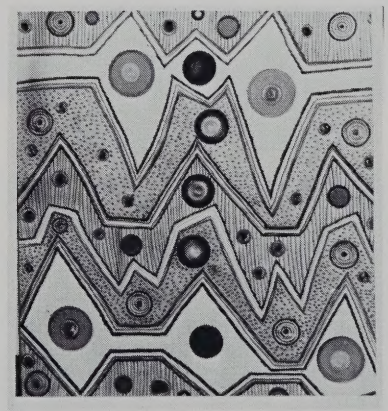
The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

1999

2000



2002

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1999 SYMONS, Gardner Georg (1863-1930). Doll's House. Oil on canvas. 63.5 x 76.2 cm. Signed l/r: Gardner Symons. *84.459.2. New York, N.Y. 1 Oct. '84.

American, 20th Century

2000 APPLEBROOG, Ida H. How? Like This?, 1983. Rhoplex and enamel on canvas. 30.5 x 152.4 cm. *84.454. New York, N.Y. 23 Oct. '84. *Recovered.*

2001 AULT, George. House on Bluff Overlooking the Sea. Oil on canvas. Approx. 35.6 x 45.7 cm. 84.469. New York, N.Y. Oct. '84.

2002 CHAMOON, Joseph. Galactic Movement. Acrylic on canvas. 203.2 x 177.8 cm. *84.458. New York, N.Y. 13 Oct. '84.

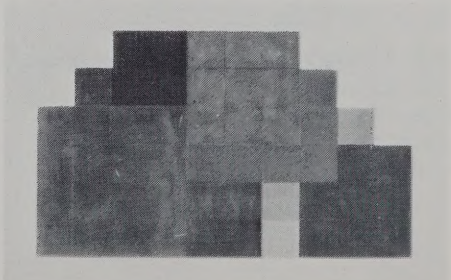
2003 DASBURG, Andrew-Michael (b. Paris 1887). Winter Landscape, 1920s. Oil. Colors are deep blue, white and brown. *84.476. Chevy Chase, Md. 22 Sep. '84. *Reward.*

2004 GUNTER, Frank Elliott (b. 1934). No. 1 Royal Crescent, Bath, England, 1977. Acrylic on canvas. 71.1 x 91.4 cm. *84.461. Edwardsville, Il. 24 Sep. '84.

2005 HARRISON, Allen. Hoary No. 267, 1984. Oil on board. 91.5 x 152.5 cm. Signed on back. *84.453.1. New York, N.Y. 6 Oct. '84. *Recovered.*

2006 HASHEY, Jan. Drawing for Mother-in-Law, 1984. Pastel and oil on paper. Framed 85.1 x 67.3 cm. Predominantly blue and yellow. Frame lacquered in white. 84.452. New York, N.Y. 16 Oct. '84. *Recovered.*

2004



2005

Austrian, 19th Century

2007 GELLER, Johann Nepomuk (b. 1860). Hungarian Market. Oil on canvas. 40 x 60 cm. 84.485.2. Vienna, Austria. 26 Nov. '83.

Canadian, 20th Century

2008 BORDUAS, Paul-Emile (1905-60). Black and White Composition, 1956. Oil on canvas. 129.5 x 84.1 cm. Signed and dated. *84.451. New York, N.Y. 16 Oct. '84. *Recovered.*

2009 CARR, Emily (1871-1945). Rocks by the Sea, 1939. Oil on paper. 58.8 x 85 cm. Signed. Tears have been repaired. *84.456. Quebec City, Que. 29 Aug. '84.

Dutch, 17th Century

2010 BREKELENKAM, Quiringh Gerritsz van (1620-68). Portrait of a Man. *84.491.1. Norfolk, England. Jul. '84. *Recovered.*

2011 BREKELENKAM, Quiringh Gerritsz van (1620-68). Still Life. *84.491.3. Norfolk, England. Jul. '84. *Recovered.*

2012 BREKELENKAM, Quiringh Gerritsz van (1620-68). The Letter. 45.7 x 53.3 cm. *84.491.2. Norfolk, England. Jul. '84. *Recovered.*

2013 GAESBEECK, Adriaen van (1621-50). Drawing Lesson. 36.8 x 29.8 cm. *84.491.5. Norfolk, England. Jul. '84. *Recovered.*

2014 GAESBEECK, Adriaen van (1621-50). Girl Plucking a Duck. 43.5 x 34.2 cm. *84.491.4. Norfolk, England. Jul. '84. *Recovered.*

English, 19th Century

2015 BARTON, Rose Maynard. Last Lamp, Thames Embankment, 1896. Watercolor. 16.5 x 25.4 cm. Signed and dated. *84.475.3. Suffolk, England. Apr. '84.

2016 HUNT, Charles (1803-77). Children's Party. Oil on canvas. 30.5 x 40.6 cm. Signed C. Hunt. *84.459.1. New York, N.Y. 1 Oct. '84.

Flemish, 16th Century

2017 BRUEGHEL, Pieter II (1564-1637 or 38). Bird Trap. Oil on panel. 38.1 x 58.4 cm. *84.474. London, England. Mar. '83-Jan. '84. *Reward.*

German, 18th Century

2018 SCHMIDT, Martin Joachim or Johann called Kremser Schmidt (1718-1801). Martyrdom of St. Simon, ca. 1780. Oil on canvas. 68 x 41 cm. *84.487.1. Langenlois, Austria. 4 May '84.

German, 19th Century

2019 HAMZA, Johann, Att. to (1850-1927). Quiet Pursuits. Oil on panel. 34.3 x 23.5 cm. Signed l/r. Inscribed Wien. *84.465. New York, N.Y. 12 Oct. '84.

2020 SEIBELS, Carl (1844-77). Landscape with Cows. Oil on canvas. 64 x 96 cm. *84.485.1. Vienna, Austria. 26 Nov. '83.

Italian, 15th Century

2021 GIORGIONE, Giorgio (1477-1510). Mythological Scene. Oil on canvas. 17.5 x 20 cm. Study for a fresco in Venice. *84.486. Vienna, Austria. Dec. '83.

2008

2009

2015

2016

2017

2019

2021

Prints and Drawings

American, 20th Century

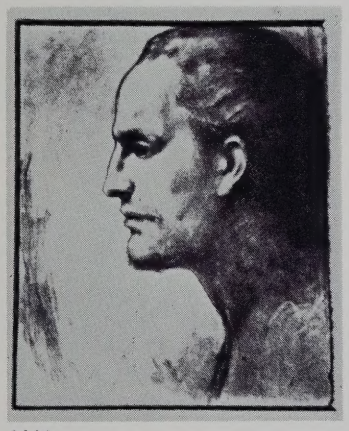
2022 GIBRAN, Kahlil George (b. 1922). Head of Jesus. Conte. Approx. 61 x 61 cm. *84.466. New York, N.Y. 1982.

Spanish, 20th Century

2023 MIRO, Joan (1893-1983). Automobiliste aux moustaches, 1970. Aquatint and carborundum. 94 x 68.6 cm. No. 52/75. 84.462.2. New York, N.Y. 26 Jul. '84.

2024 MIRO, Joan (1893-1983). La vieille Irlandaise, 1974. Etching, aquatint and carborundum. 105.3 x 69.8 cm. No. 54/75. 84.462.3. New York, N.Y. 26 Jul. '84.

2025 MIRO, Joan (1893-1983). Poèmes à la main, 1969. Lithograph. 56.5 x 76.4 cm. No. 14/75. 84.462.1. New York, N.Y. 26 Jul. '84.



2022

2026

Sculpture

American, 20th Century

2026 BUONAGURIO, Toby Lee (b. 1947). Black Fire Totem, 1983. Ceramic with luster, acrylic paint, flocking and glitter. 71.1 x 38.1 x 30.5 cm. *84.492. New York, N.Y. 13 Jan. '84.

2027 LUCERO, Michael (b. 1952). Land Hole Hand, 1984. Ceramic with glazes. H. 61 cm. *84.457. New York, N.Y. 13 Oct. '84. *Recovered.*

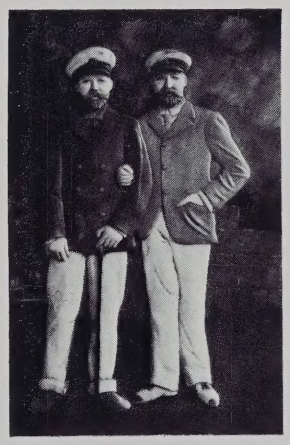
2028 RUDICH, Richard. Tsar and Prince No. 1, 1984. Ceramic plaque, glazed and painted. 52.7 x 36.8 cm. Signed on back. *84.453.2. New York, N.Y. 6 Oct. '84. *Recovered.*

Austrian, 18th Century

2029 Anna with Mary and Christ. Wood. H. 93 cm. *84.484. Kärnten, Austria. 9 Apr. '84.

2030 St. Damian. Wood. H. 84 cm. *84.483.1. Kärnten, Austria. 9 Apr. '84.

2031 St. Oswald. Wood. H. 100 cm. *84.483.2. Kärnten, Austria. 9 Apr. '84.



2028

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2031

Decorative Arts

Austrian, 19th Century

2032 GASSER, Hanns (1817-68). Venus, ca. 1850. Bronze. H. 36 cm. *84.481. Klagenfurt, Austria. 2 Apr. '84.

Austrian, 20th Century

2033 WOLLEK, Charles or Carl (1862-1936). Mozart Statue, ca. 1922. Bronze. H. 100 cm., Wt. 40 kg. *84.482. Salzburg, Austria. 8 Apr. '84.

Spanish, 20th Century

2034 DALI, Salvador (b. 1904). Birdman. *84.467.4. New York, N.Y. 20 Aug. '84.

2035 DALI, Salvador (b. 1904). Elephant. *84.467.2. New York, N.Y. 20 Aug. '84.

2036 DALI, Salvador (b. 1904). Homage to Newton. *84.467.3. New York, N.Y. 20 Aug. '84.

2037 DALI, Salvador (b. 1904). Woman in Flames. *84.467.1. New York, N.Y. 20 Aug. '84.

2032

2033

Clocks, Timepieces, Watches

2038 MARTIN. Louis XV Clock. 31 x 19 cm. Inscribed on dial: Bouchet H^GER du Roy. Dark rose glass with floral decor. *84.463. Paris, France. 29 Sep. '84.

2039 THURET, (François?). Paris, France. Louis XIV Religieuse Clock. H. 53.3 cm. Signed Thuret à Paris. Case of plain architectural form with caddy-style top, and surmounted by eight urn-like finials. Ebonised wood with Boulle inlaid decoration. Arched dial, silvered chapter ring with black roman numerals, chapter ring on red velvet background with ormolu mount below dial. Verge movement, glass panels to sides and rear door, back plate lightly engraved and signed. Strikes 1/4 hour on bell and rests on four bun feet. *84.472. Whitsbury, England. 28 Sep. '84.

Folk Art

2040 American. Angel Gabriel Weathervane, 19th c. Sheet metal. Angel blows a horn. Weathervane has several bullet holes. *84.464. Cornwall Bridge, Ct. 3 Jun. '84.

Furniture, Accessories

2041 Ambassadorial Inkstand, ca. 1800. 14 x 30.5 x 21.6 cm. Draw front inscribed with reference to the first Earl of Malmesbury with either his family crest or the full armorial bearing. Single drawer in front. Stands on four lion's-paw feet, with heavy handle at each side. Inkstand fitted with two pen recesses, pair of circular ink wells and a pounce at the center. *84.479. Southampton, England. Oct. '84. *Reward.*

2042 Italian. Cassoni, 16th c. Chestnut. 5.1-15.2 x 45.7 x 45.7 cm. *84.473. Suffolk, England. May '84. *Reward.*

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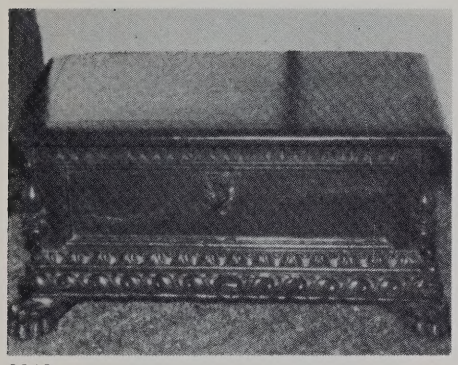

2042

2043-5

2046

Objects of Art

2043 English. Tea Caddy in the Shape of a Melon, late 18th c. Fruitwood, pale green stains. H. 12.7 cm. *84.460.1. London, England. 6 Aug. '84.

2044 English. Tea Caddy in the Shape of a Melon, late 18th c. Fruitwood, dark brown stains. H. 12.7 cm. *84.460.3. London, England. 6 Aug. '84.

2045 English. Tea Caddy in the Shape of an Apple, late 18th c. Fruitwood. H. 12.7 cm. *84.460.2. London, England. 6 Aug. '84.

2046 French. Bronze Figures Playing Musical Instruments (pair), 19th c. Bronze. H. 27.6 cm. *84.480.1-2. London, England. 11 Oct. '84. *Reward.*

2047 French. Snuff Box, 17th-18th c. Tortoise shell, gold inlay tab. Approx. 10.2 x 7.6 cm. Secret compartment. If tab pressed, a bird springs out, sings, and then it snaps shut. 84.455. New York, N.Y. Sep. '84.

Rugs, Carpets

2048 Fereghan Sarouk. Rug. 208.4 x 134.7 cm. Ivory field with floral sprays around a large indigo floral scrolling medallion, the spandrels similar in a brick red palmette and vine border between pistachio green and flowering vine stripes, plain outer stripes. *84.475.2. Suffolk, England. Apr. '84.

2049 Kashan (Iran). Carpet, 1900. Fine wool, border of camel hair. Blue and red design, man wears red coat, the woman wears bright blue dress. *84.468. Coblenz, West Germany. 5 Aug. '83.

2050 Tabriz (Iran). Rug. Silk. 175.4 x 132.2 cm. Rust red field with indigo floral medallion, flanked by similar ivory medallions in a rust red palmette and flowering vine border between ivory flowering vine, skittle pattern and lozenge stripes. Small repair and stains. *84.475.1. Suffolk, England. Apr. '84.

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Silver

2051 HENNELL, James Barclay. London, England. Condiment Set (four-piece), 1878. Silver. H. basket 3.4 cm., Wt. 122 gm.; H. cat 7.6 cm., Wt. 93 gm.; H. puppy 7.8 cm., Wt. 123 gm.; H. bear 7.8 cm., Wt. 117 gm. Base of basket and mustard pot struck with Patent Office Design Registry mark of 10 August 1875, parcel 10. Engraved on base of basket: "The white kitten, the pussy cat and the saucy puss, all send their best love to their mother. Xmas 1907." Trefoil woven wicker basket with ropework border and engraved base. Mustard pot cast in form of a cat, its head hinged to form the cover. Its ribbon bow cut for the spoon. Peperette cast in form of a begging puppy dog with a ribbon. Salt cast in form of a bear. *84.477.3-6. Salisbury, England. 14 Jun. '84. *Reward.*

2052 HENNELL, James Barclay. London, England. Mustard Pot Cast in the Form of a Boar, 1880. Silver. Hinged back acting as cover, the spoon acting as a tail. *84.477.7. Salisbury, England. 14 Jun. '84. *Reward.*

2053 HENNELL, James Barclay. London, England. Mustard Pot Cast in the Form of a Cat, 1881. Silver. Base struck with the Patent Office Design Registry mark of 20 August 1875, parcel 10. Cat sitting on its hind paws, with hinged head cover, ribbon tie, unmatched but fitting mustard spoon. *84.477.8. Salisbury, England. 14 Jun. '84. *Reward.*

2054 HENNELL, Robert IV. London, England. Mustard Pot Cast in the Form of a Kangaroo, 1875. Silver gilt. H. 8.2 cm., Wt. 94 gm. Head and shoulders make the hinged cover. Mustard spoon terminates as the animal's front paws. *84.477.2. Salisbury, England. 14 Jun. '84. *Reward.*

2055 HENNELL, Robert IV. London, England. Mustard Pot Cast in the Form of Mr. Punch, 1868. Silver, glass liner. H. 10 cm., Wt. 247 gm. Base struck with Patent Office Design Registry mark for 22 February 1868, parcel 7. *84.477.1. Salisbury, England. 14 Jun. '84. *Reward.*

2056 London, England. Silver Pot, 1890. Silver. H. 28.5 cm., Diam. base 16.8 cm. Inscribed: Presented by the British Government to Mr. Lars Eric Brandt, master of the Swedish Barque "Robertsfors" of Sako. In acknowledgement of his humanity & kindness to the shipwrecked crew of the Barque Shalimar of Greenock, whom he rescued at sea on the 4th August 1890. English silver hallmarks. Engraved on bottom: Wotherston, London. Base marked S 6170. *84.493. Stockholm, Sweden. 21 Apr. '84.

2057 London and Birmingham, England. Silver Entrée Dishes (pair), ca. 1832 and 1890. Silver. L. 29.2 cm. Bases hallmarked London 1832/1833 and covers Birmingham 1890/1892. Octagonal in shape. Covers are heavily embossed and believed to bear the Royal Family Coat of Arms and inscribed Victoria 1892. Ring handles to covers. *84.471.1-2. Silchester, England. 11 Sep. '84. *Reward.*

2058 Portuguese. Fighting Cock. Silver. H. 45 cm. One of a pair. *84.478. Wiltshire, England. Oct. '84.

2051

2051

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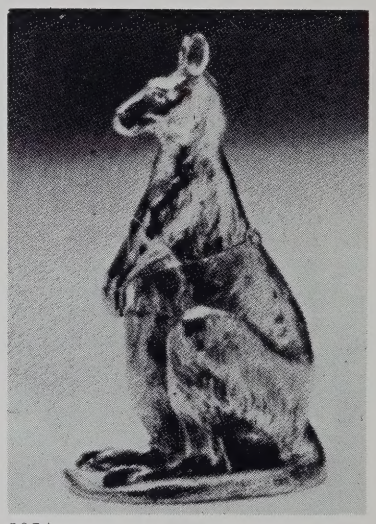

2054

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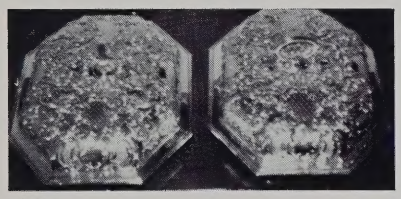
2056



2057

2058

Chinese

2059 Jade Boulder, 19th c. Green jade. L. 18.1 cm. Carved on one side with a deer standing on a rocky ledge with pine trees nearby, the reverse with trees among craggy rocks. *84.470.1. New York, N.Y. 18 Mar. '84. *Recovered.*

2060 Jade Dragon Pendants (pair), Warring States Period. Translucent pale green jade. L. 10.5 cm. 'S'-shaped bodies, well-carved on each side with overall pattern of hooked scrolls between line borders, the bifurcated tail with a pointed end curled towards the body, the striated square end curled away. *84.470.2-3. New York, N.Y. 18 Mar. '84.

2060

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